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was suggested, an individual of wealth and talent, proposed to call upon the gentlemen of the province for their assistance, nobly tendering on his own part a munificent donation. This proposal should be adopted. The advantages are too great to be overlooked. Nor is it to be doubted, that a liberal private subscription would immediately be raised in furtherance of the object, which the state would then feel itself more imperatively called on to support.

T.

A FRENCH AND IRISH AUDIENCE.

In Paris there are thirteen principal theatres, all of which are respectfully attended throughout the year. There, when the performance commences, all is hushed, and no individual ventures to disturb the rest of the audience.—A father can safely carry his family to the theatres without fearing any personal remarks, or being shocked by the utterance of oaths and imprecations. The manager is never obliged to appear in the middle of the scene to appease the gods, for all seem to have assembled solely to enjoy the entertainment. On entering also at the pit and galleries, the regulations are deserving of notice and of imitation. The crowd ranges itself in a regular line, *la queue*, as it is termed, and waits, with the utmost patience, for the order of succession; so strictly are these regulations observed, that many persons obtain a livelihood by the following *ruse*; they go at an early hour, frequently at three o'clock, and hold their places until others who have arrived late, purchase them. Although a considerable distance may intervene, no difficulty attends this transfer, there being no pressure from those behind.

Let us now glance for a moment at the Dublin theatre. It is scandalous to witness the anarchy that exists there. Few nights pass without an uproar. The upper gallery commands the house; and the company, and the respectable portion of the audience, lie completely at its mercy. Its inmates delight only in disturbing the rest; no character is safe; they single out some person present, and hold him up to ridicule, obliging him frequently to retire.—Indecent language is often used, and ladies naturally absent themselves from such scenes of riot, confusion, and depravity. Before we proceed farther, let us enquire from some lover of the drama, if this picture be exaggerated—does it not occur night after night? If, then, such abuses exist, and are tolerated, is it surprising that the stage should be neglected? Some will say, that it is difficult to reform long continued abuses—strike boldly, is the answer. Let it be once known that the rioters will be punished, and that any one disturbing the audience by personalities, or other means, will be seized in the act, and punished, and we will venture to predict an amelioration. The gallery ruffian will then seek some other field to exercise his turbulent spirit, and the box absentees will probably return. We venture to affirm that few have more natural taste for the drama, than the people of this nation, and yet, the capital contains but one theatre, which is rarely filled once a fortnight. We are then naturally led to investigate the cause of this fact; and though it may depend on more than one, we imagine that the foregoing is the principal. In citing the example of the French stage, it is hoped it may not be concluded that the writer is one who returns to his country

enamoured of every thing foreign; on the contrary, he is passionately attached to his native city, and offers these observations solely for its interest. If the theatre be deserted, it is not owing to an inefficient company; for, generally speaking, our Dublin managers have performed their duty with considerable spirit. A portion of the audience have been instrumental in damping the public taste, and a reform in that quarter is an indispensable preliminary to its revival.

THE DRAMA.

Mr. Macready has continued to enact most of his favourite characters at our theatre during the past week. On Tuesday evening, Henry V. was performed, in which he represented the hero of Agincourt, whom Shakespeare has depicted with such singular felicity. Indeed the whole play is replete with the deepest interest, especially to those who delight in recalling the recollection of the proudest period of British history, reflecting as it does, on the mimic scene, the chivalrous deeds of our ancestors, at a time when every bosom, from the king to the peasant, glowed with patriotic ardour.—We have only to say of Mr. Macready, that he was “every inch a king,” and whether we regard him as the warlike monarch, at the head of his armies, or the ardent lover pleading his suit with the Princess Katharine, he is alike entitled to all the praise we can accord.

On Thursday evening, a new Pantomime which was produced in London with much success, called, “Harlequin and Cock Robin,” was performed for the first time here. Messrs. Paulo, Ellar, and Sutton, exerted themselves most efficiently, and some of the illusions displayed, were very ingeniously contrived.—The scenery confers infinite credit on the artist, Mr. Phillips. We particularly noticed a truly sublime view of the ruins of an abbey and church-yard by moonlight. A beautiful Diorama is likewise introduced, in which are represented, views of the most romantic spots in the neighbourhood of Windsor Castle. Much trouble and expense must have been incurred in the production of this piece, and we trust the lessee may not go unremunerated.

MUSIC.

We were happy to see a highly fashionable and numerous assemblage at the Concert given by the Messrs. Herrmann, on the 5th instant, being the second which has taken place since their arrival in this city. The selection of Music, both vocal and instrumental, consisted, as on the former occasion, of the productions of foreign Composers, all of which were most effectively executed; whether we consider the merits of the Messrs. Herrmann, with reference to their combined efforts, or respectively, they are equally entitled to our warmest encomiums. We apply those remarks, however, more particularly to their instrumental performances, in which they embody a style at once pure and chaste, with execution of the most finished order.

The Concert commenced with an instrumental quartette, by Mozart, which was not the most effective that might have been chosen from the works of that sublime composer, it was, however, succeeded by a solo of *Sphor's*, for the violin, which was performed by Mr. Zeugheer Herrmann, who was truly felicitous

in giving effect to the superior elegance and refined taste which every where breathes through the composition of this eminent master; indeed we should be inclined to imagine, from the peculiarity of Mr. Herrmann's style, particularly in *Cantabile* passages, which he executes with exquisite delicacy and the most perfect intonation, that if not actually a pupil of *Sphor's*, his studies have been chiefly directed to the works of that talented individual. We also admired a beautiful Fantasia from the *Preciosa* of *Weber*, for the violin and Violincello, by Messrs. Z. and L. Herrmann, in which two voices occasionally joined. We, however, thought the effect of the latter deteriorated by the too powerful predominance of the instrument.

A comic vocal quartette by Haydn, called the Cats Fugue! was next introduced, with a novel and fantastic effect, in which the performers exhibited such feline characteristics, as would lead us to believe they had studied in our dormitory, where the children of Grimalkin, almost nightly favor us with a strain differing only by the absence of any system of harmony, from that given by the Messrs. Herrmann.—The principal feature in the second act of the Concert was a solo on the Violincello by Mr. L. Herrmann, which was applauded *Una Voce*; the air was the production of Carraffa, with variations by Merk, of a character well calculated to try the capabilities of the best performer, and it is not too much to say of Mr. Herrmann that he acquitted himself in a manner fully deserving the approbation with which his efforts were rewarded—his tone is remarkable for its volume and richness, and he executes the most difficult passages with a masterly hand. We particularly admired his taste in the performance of those parts where *sostenuto* is required, and in the finale of the piece he infused a vigour and powerful modification of tone which is always the offspring of intense feeling.—*Lutzov's* Wild Chase closed the entertainment of the evening, which was the most delightful we have spent in a Concert-room for some time.

HIBERNIANA.—No I.

The circumstance of Thomas the 6th, Earl of Desmond, having, by his marriage with a person of inferior station, excited the hatred of his family and followers, by whom he was stripped of his title and estates, has already been made the subject of a beautiful love-song, by our great lyricist, Moore. The following verses, of a different character, as well as inferior merit, were suggested by the same circumstance,* coupled with the subsequent misfortunes and ultimate ruin of that noble branch of the Geraldines, who, not content with being the wealthiest subjects of the British crown, engaged in ambitious struggles with the power that aggrandized them, which ended not only in the loss of their title and immense possessions, but in the very extinction of their race.

The name of the lady with whom this unhappy union was formed, was Catharine MacCormac; and it should, perhaps, be again stated in this place, that she owed her unfortunate elevation to the accident of the Earl having been obliged to accept of her father's hospitality, when benighted after a long

* It is, however, but justice to the writer to mention that these lines were penned long before Mr. Moore's song on the subject appeared.—*Edw.*